

# critical digest



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## This Week in NYC

NY Times' Brooks Atkinson climaxed his final season as daily reviewer by a triple play--he added another lifetime pass to his collection (for the Stratford, Ontario, Shakespeare Festival), was the subject of a TV sketch by Phil Silvers and had a NY Theatre named after him. The Mansfield, 256 W 47, which will return to legit after ten years use by CBS TV Sept 12 with the West Coast revue Vintage '60 will re-open as the Brooks Atkinson Theatre, owner Michael Myerberg announced. The second theatre to be named after a newspaper man (Mark Hellinger was the first), it will be the sole playhouse in US ever named after a critic. Myerberg stated that the Brooks Atkinson Theatre will lend distinction and honor and a constant reminder of high principle to the theatre as a whole.

## Plays

Shows now on "vacation" include---Gypsy re-opening at Imperial Aug 15, Take Me Along at Shubert re-opening Aug 1, and The Thurber Carnival returning to ANTA Sept 1...Jul 4 holiday matinee business at four shows which played was reported good, but evening business on the holiday was the worst of year, with only Sound of Music selling out...TV director Jack Smight to make his Broadway debut next season staging A Night at Madame Tussaud's by Edwin Justus Mayer which will star Peter Lorre...Once There Was a Russian by Sam Spewack to be presented in Jan '61 by Morton Segal-Leonard Key-Kenneth Schwartz, after which the producers will present film version starring Peter Sellers...Good Night, Sweet Prince adaptation of John Barrymore biography now being prepared by Howard Barnes optioned by Joe Levine.

## Players

Robert Clary and Liliane Montevecchi have assumed leading roles in La Plume de Ma Tante while Robert Dhery and Violette Brosset vacation for eight weeks in France...Mary Bell replaced Kathleen Comegys, The Miracle Worker, latter retiring...French actor Zach Matalor signed for Irma La Douce...Richard Burton getting a reported \$8000 per week in forthcoming Camelot...Robert Morley may star in and direct City Council comedy next season, presented by Morton Gottlieb.

Busman's holidays by Take Me Along cast on "vacation" include--Ruth Warwick appearing in Chicago in Pal Joey and Peter Conlow staging dances for Damn Yankees at Oakdale, Conn.

Carol Channing will star late next season in a new revue Showgirl with music, lyrics and sketches by Charles Gaynor, of Lend an Ear fame to be presented by Oliver Smith, who will also design sets and costumes. It is slated to open Jan 16 after a long road tryout starting in Baltimore.

## Calendar

Dear Aunt Helen-Judson Hall-165-W 57 7/17. Robert Bailey presents and directs her new Negro drama with Audrey Griffens, Marlene Simpson. Week-ends only.

Program One- Gate 7/21. Theatre for the Swan presents triple bill of avant garde plays--Santa Claus by e.e. cummings, Calvary by William Butler Yeats, and Escorial adapted from French play of Michel de Ghelderode by Lionel Abel.

Measure for Measure-Central Park 7/24. NY Shakespeare Festival second production with Mariette Hartkey, Philip Andrus.

Medea- Jan Hus 7/25. American Virgin Isles Unity Council presents the Virgin Isle Repertory Company production staged by Norman Chelquist.

## Drama Desk

Georgia Hesse replaced Hortense Morton, San Francisco Examiner drama editor.

## Theatre Film Notes

Marilyn Monroe to star in film version of Goodbye Charlie, to be directed by George Cukor...Peter Glenville to direct film version of Summer and Smoke which will co-star Laurence Harvey and Geraldine Page.

## Theatre Record Notes

Capitol Records has signed to make original cast albums of both Tenderloin and The Unsinkable Molly Brown. Also Aloha Hawaii original cast album of revue now presented at Hawaii McKinley Auditorium which will tour US prior to NY run.

## Theatre Book Notes

"Playwrights on Playwriting: The Meaning and Making of Modern Drama from Ibsen to Ionesco" edited by Toby Cole published by Hill & Wang (\$3.95)...A Loss of Roses by William Inge published by Random House (\$2.99)

## Road Tours

The Best Man national company will open Sept 12 at Alcazar, San Francisco starring William Gargan, Leon Ames, Marjorie Lord, presented by the Playwrights Co-Randolph Hale... American Shakespeare Festival Theatre to tour repertory company in Winter 's Tale and Midsummer Night's Dream under auspices of American Theatre Society opening in Philadelphia.

## Off Broadway

Ernest in Love closed after 79 performances, The Prodigal after 179...Final week-end performances, 25th week, of American Savoyard Company to feature The Mikado Jul 14-17...Margaret Gathright has replaced Estelle Parsons, Three Penny Opera...Shelia Barrett and Fred Keating presenting Charades and Chicanery Mon. evenings only at Theatre Marquee.

Patricia Newhall, co-producer of La Ronde, planning repertory company for Theatre Marquee to present in addition to La Ronde, Tagore's The King and the Dark Chamber, Lorca's Blood Wedding, Synge's Riders of the Sea, Ibsen's Hedda Gabler, Pirandello's Henry IV, and Ethan Frome.

Top Secret, a new anti-Nazi play by Ida Lubenski marked as season opener Sept 5 by Everyman's Theatre...Maidman Playhouse advertises it is available for limited fashion show and meeting bookings.

Phoenix Theatre reports it successfully passed 9000 subscriber mark by Jul 1, which was necessary to insure getting the Avalon and Old Dominion Fund grants of \$75,000 each over a 3 year period...Sylvia Miles to double between first act of The Balcony and last act of Camino Real, where she will sub for three weeks for Sallie Bramlette. Stint will be accomplished by motor-scooter...Wendy Waring has joined Leave It To Jane.

The Shadow Boxer by Mark Eisenstein will be presented in Oct by Kenneth Stein-Daniel Coles. A first play it was presented in 1958 at Yale Drama School under title of "The Fighter" and will be included in forthcoming volume of modern experimental plays edited by John Gassner.

## Lincoln Center

Theatres in Lincoln Center for the Performing Arts will be equipped with special features for the disabled. All will be accessible from the top level of an underground garage with no steps or ramps, and all will be equipped with small transistor amplifiers to be rented to the hard-of-hearing.

## Yiddish Theatre

My Son and I new musical with Henrietta Jacobson with music by Sholom Secunda will open at Anderson Theatre in Oct...In-Laws by Chune Gottesfeld will open Educational Alliance season on Oct 15...Mother's Sabbath Day's by Chaim Grade will be presented by Folksbiene Playhouse Nov 12, David Licht director.

(( Late News & Reviews- Supplement ))

# DIGESTS OF NYC THEATRE RECORD REVIEWS

**Ernest in Love** original cast album of Off Broadway musical (Columbia) drew a pair of split notices from *Watt*, *News*, and *Herm*, *Variety*. *Tradepaper* mugg rated score by Lee Pockriss as consistent for cleverness and tunefulness with cast headed by Leila Martin, John Irving, Gerrienne Raphael, Louis Edmonds were okayed for handling the numbers stylishly. But *News* music editor panned both score and male singers. Music is bland, pallid and busy, while polite braying of the men, who tend to sound like watered-down versions of Rex Harrison's, is not much help, either, he summed. Critic suggests that if a musical version of Wilde's "Importance of Being Earnest" is to have weight at all it must be in the form of an all-out jazz version or a comic opera.

**Shoestring '57** original cast album of former Off Broadway hit revue (Offbeat) applauded by *Schreiber*, *World Telegram & Sun*, and *Wilson*, *Times*, as better than the original "Shoestring Revue." Performers Dody Goodman, G. Wood, Dorothy Greener, Beatrice Arthur, Fay De Witt are back in even finer fettle with more of the same, recommended *Times* reviewer. *WTS* man cheered it as intimate with-out being cozy, topical without being dated, and funny.

**The Andersonville Trial** original cast album of recent Saul Levitt drama with a new score added by Henry Nemo and a chorus directed by Robert DeCormier recorded by 20th Century Fox records approved by *Aston*, *World Telegram & Sun*. Admitting to be an incurable sentimentalist on the Blue and Gray, theatre aisle-sitter found the effects of this unusual combination delightful. The score suggests despair and hope, it catches old familiar snatches of tunes that spoke of both grief and glory... "The Golden Dozen" Columbia album of Jule Styne show tunes with Tony Bennett, Polly Bergen, Carol Channing and others also thoroughly enjoyed by *Aston*, *WTS*.

**King Lear** (Spoken Word-4 discs) recording of Dublin Gate Theatre performance with Anew McMaster in the title role did not impress *Lask*, *Times*, as coming anywhere near the magnitude and greatness one expects from a reading of the text. Too many of the scenes are inadequate... *Troilus and Cressida* (London-4 discs) reading by the anonymous members of London's Marlowe Society recommended by *Times* record critic as excellent, crisp and fluent... *Julius Caesar* (Spoken Word-3 discs) recording of Dublin Gate Theatre enjoyed by *Times* reviewer for its clear and supple voices and turbulent and noisy mob scenes.

"**Styles in Shakespearean Acting from 1890 to 1959**" tape (Creative Associates) including 25 readings starting with Edwin Booth, edited and narrated by Frederick C Packard, Harvard University, recommended by *Lask*, *Times*. One hour tape is instructive and critic wished it had been made available on record instead, so it would be available to many more people.

## DIGESTS OF NYC THEATRE BOOK REVIEWS

"**A Theatre in Your Head**" by Kenneth Thorpe Rowe (Funk & Wagnalls \$6.95) termed academic in leaning and relegated for theatre libraries only by *Rodo*, *Variety*. Volume seeks to help average playgoers in an analysis of theatre by incorporating excerpts from Elia Kazan's notebook for his production of "Death of a Salesman", scenes from John Gielgud's promptbook for "The Lady's Not for Burning".

"**The Cult of Shakespeare**" by F. E. Halliday (Yoseloff \$5) is a meandering and diverting narrative by the British critic, comments *Harbage*, *Times*. The book is about the Bard's cult --the pseudo-worship, self-glorification, commercialism, fraud, and quakery feeding like fungus on the poet's renown.



INTER-  
VIEW  
HI-LITES

**KATHLEEN COMEGYS**, who retired from theatre after 45 years when she left *The Miracle Worker* last week, plans to get away from the greasepaint and stop kicking the trunk around she told *Catta*, *Times*. Today's theatre has become pretty rugged, she thinks, so much money is involved in a production that, perforce, management has become terribly concerned about making a financial success of a play. It's a place for young people, it is so hectic. Her advice to young actresses is to work hard, take your profession seriously and perfect your technique. She made her own debut in 1913 in *Prunella*.

**FAITH DANE**, who plays the bugle while doing the bumps in *Gypsy*, can't see much difference between night clubs, carnivals, fairs, TV and Broadway shows, she told *Watson*, *Journal American*. Reporter noted that the gimmick about her toughness is mostly phony for she grew up on *Bach* and started painting at age eight.

**SHELLEY WINTERS**, currently touring barn circuit in *Two for the Seesaw*, likes summer stock because nowhere else can you play so many varied parts, she told *Wahls*, *News*, via phone interview. *News* man commented loot was good too, with star probabing getting over \$5000 a week for her package production.

LONDON

STAGE

VIEWS



Should actors reply to their critics, editor Eric Johns "Stage" asked leading British actors.

**Sybil Thorndike**: Critics should be free to say what they think and feel, without being worried by letters from those they have criticized. If one knows a critic well, as a friend, one might consider writing to argue a point with him, but I feel it's better even so if the letter is private and not made an argument in the press. Both actors and critics are an odd lot, and that's what makes us enjoy ourselves.

**Bernard Miles**: Actors should keep their mouths shut and get on with their work. Though I don't always obey that injunction!

**Ralph Richardson**: I would not dream of writing to a critic, first out of common humanity, for a critic, like the rest of us, must set some value on his time. Secondly, for the reason that I keep my head out of lion's mouths. If the critic says I have a bad performance, and I write to him, he can always reply: Dear Sir- I do not like your letter either.

**Evelyn Laye**: Actors should not write to dramatic critics, and they should not read criticisms about them. If the critics were anonymous they would have more time for constructive comments, and less for selling their own personalities.

"Stage" editor warned critics that they should think twice before they lay down the law and blame the actor for his interpretation. For all the critic knows the actor himself may not be in agreement with the manner in which the part is played. While actors must also realise that the critic is not necessarily responsible for the heading chosen for the review, and that much of a review may be lost in editing and cutting.



OUTER BROADWAY  
THEATRE LETTER

College---Community--- Summer

July 11, 1960 Vol XII No 15 Weekly Supplement of "Critical Digest"-139 E 47, NYC EL 5- 6894 \$25 per year for full "CD" Service

College Theatre

Adelphi College, Garden City, NY opened its first season of professional summer theatre with an Equity cast in an air-conditioned Quonset hut on the campus which seats 324. Resident company sponsored by the theatre will present season of past Broadway hits directed by Stanley Gould, Walter Halpin and Richard Clemo, drama department staff members.

Canadian universities and Stratford, Ontario, Festival Theatre are sponsoring a seminar Jul 17-22 on the general topic of "Shakespeare in the Theatre." Lectures will be given by Prof C J Sisson, Tyrone Guthrie, Robertson Davies, Peter Dwyer, and John Cook. They will sit in on actors' symposium led by director Michael Langham, and attend formal discussions led by Prof Herbert Howarth, Univ of Pittsburgh, Arnold Edinborough, editor of "Saturday Night" and Herbert Whittaker, critic of Toronto Globe & Mail. Data on sessions may be obtained from Dr. Berners Jackson, Dept of University Extension, McMaster University, Hamilton, Ontario

Grinnell College, Grinnell, Iowa will open its new Fine Arts building in fall 1961 containing a new 430 seat playhouse.

Community Theatre

Broadway Highlights Revue capsule versions of stage and light opera musicals staged at Fazio's, Milwaukee by Robert Simpson, choreographer of Fred Miller Theatre, Milwaukee, on a six nights week basis.

Stock and Trade a new revue by Gene Nash presented at New Theatre Nashville, Tenn, staged by Gene Feist, featuring Kathi Snyder.

New Summer Theatres

Coconut Grove Playhouse, Miami, leased for season of summer stock from George Engle to Owen Phillips.

Hyde Park, NY, Playhouse, run this season by M. David Samples and Harry C Latier.

Calendar- Tryouts

Abraacadabra- Saratoga Springs 7/11  
Spa Theatre presents new play by Mel Dinelli- Stephen Joseph with Hermione Gingold.

Royal Enclosure- Millburn, NJ- 7/ 11.  
Paper Mill Playhouse presents new play by Kieran Tunney with Celeste Holm, Cathleen Nesbitt.

Come Out Swinging- Winoski Park, VT 7/12.  
St Michael's Playhouse presents a new musical by Leo Brady and Ed Cashman

Not in the Book- Ivoryton, Conn 7/ 11  
Ivoryton Playhouse presents a new play by Arthur Watkyn with Hans Conreid.

No Concern of Mine- Westport, Conn 7/11.  
Westport Country Playhouse presents a new play by Jeremy Kingston with Jane Fonda

Fair Game for Lovers- Orleans, Mass 7/11.  
Arena Theatre presents a new play by Richard A Dougherty

Roar Like a Dove- Ogonquit, Maine 7/11.  
Ogonquit Playhouse presents a new English play by Lesley Storm with Betsey Palmer.

Unusual Summer Revivals

The Magistrate- Brighton Beach, NY 7/12.

The Fumed Oak & The Boor- Center Port, NY- 7/10.

You Touched Me- Pawling, NY 7/12

Nude with Violin- Woodstock, NY 7/12.

The Prodigal- Princeton, NY 7/12

Career- Poultney, Vt- 7/12

Mary Stuart- Sharon, Conn 7/12

The Haunted House- Medford, Mass 7/12

The Grass Harp- Provincetown, Mass 7/12.

Rashomon- Arden, Del 7/11.

Summer Playhouses

Sylvia Sidney replaces Janet Gaynor in the summer package tour of The Dark at the Top of the Stairs opening Jul 11 at Grist Mill Playhouse, Andover, NJ, produced by Harold J Kennedy. Illness forced Gaynor to withdraw from the four week tour.

State of the Union being presented currently at Bucks County Playhouse, New Hope, Penn. has been slightly revised and updated to include names of current political nominees. Lindsay and Crouse comedy will be seen on TV this fall, and will give only limited summer appearances.

Tambourines to Glory by Langston Hughes' new play will be tested starting Sept 5 at Westport, Conn Country Playhouse starring Hazel Scott, presented by Theatre Guild- Joel Schenker.

Stratford, Conn. American Shakespeare Festival has re-arranged ten performances in late Jul and Aug so that Katharine Hepburn will not be playing her two major roles in Twelfth Night and Cleopatra on consecutive nights. Patrons with tickets are advised to check with box-office.

NY News columnist Danton Walker to narrate Pirates of Provincetown Jul 25 at Wharf Theatre, Provincetown, R. I. ... Add late summer packages-- Alan King in Mister Roberts... Blanche Thebom to make summer tent debut at Sacramento, Calif, Music Circus in The King and I and Song of Norway.

New theatre called Playhouse at the Berkshire Country Club, Winddale, NY, to include three Pulitzer Prize plays in its first eight week season including-- Inherit the Wind, Diary of Anne Frank, and Death of a Salesman.

Theatre bus service to Westport, Conn. Country Playhouse available Sats at \$12.95 for--transportation, dinner en route, front orchestra seat, cocktail, tips and taxes. Data from EN 2-1405.

Knights of Song a new version of musical by Glendon Allvine about the life of Gilbert & Sullivan, originally presented in NY in 1938 will be tested in Aug with Martyn Green, Earl Wrightson, Lois Hunt at St Louis Municipal Stadium.



## FAMOUS FIRST NIGHTS

Of Thee I Sing - Music Box- 12/26/31- 1/10/33. Unanimous pro reviews- all raves except two milder on music- filed on the new musical comedy with book by George S Kaufman-Morris Ryskind, music by George Gershwin, lyrics by Ira Gershwin, directed by Kaufman, produced by Sam Harris. Cast headed by Victor Moore, William Gaxton, Lois Moran, Florenz Ames.

Earlier the same day NY drama critics attended the matinee debut of A Bride The Sun Shines On comedy-farce by Will Cotton starring Dorothy Gish and Henry Hull. The Sat evening audience at the political satire musical included Mayor Jimmy Walker, Gov. Al Smith and Otto Kahn. The show which was the first musical to win a Pulitzer Prize ran a total of 450 performances. An outdoor version was presented in the summer of 1937 at both Jones Beach and Randall's Island by Fortune Gallo and the Shuberts with Jack Sheehan as the famed Vice President and Vivienne Segal. In 1952 another revival was tried with Paul Hartman this time as Throckmorton, Jack Carson as the president. Producers Chandler Cowles and Ben Segal presented it at the Ziegfeld for a run of over a month.

Many of the 1931 drama reviewers correctly predicted in their first night notices that the show would be of historical importance in the American musical theatre.

Times- J. Brooks Atkinson-- a brisk musical comedy the work of Kaufman and Ryskind as neat a pair of satirists as ever scuttled a nation tradition, with Gershwin's most brilliant score to sharpen the humor and fantasticize the ideas. A loud and blaring circus which fits the dunce cap to politics and government and crowds the evening with laughter.

Herald Tribune- Arthur Ruhl- a very amusing satire confirmed the favorable out-of-town reports. A satirical operatta which is funny throughout with scarce a moment that hasn't its double-edged or barbed point.

American- Gilbert W Gabriel -the four bright men who wrote it are in danger-jolly never grave danger- of having perpetrated a classic, a memorable kick-up of American musical comedy done right and brown and brilliant, not for one moment ever overdone. Gold-flicked with virtuoso cleverness in all its departments, and with such a caustic courage in tune and talk as comes close to Offenbach at his best.

Post- John Mason Brown-a production of such a happy and exhilarating sort that it nearly makes up for all the feeble mediocrity which has cluttered our season. The title should be engraved upon your mind for it announces a production as exuberantly enjoyable as anything our later-day theatre has presented, it crams as much gayety into an evening of giddy spoofing as any evening has a right to hold.

World Telegram- Robert Garland- the first American comic opera classic, a later-day opera bouffe which is more in the mood of Mozart's "Don Giovanni" than the Gilbert and Sullivan operattas which it will be compared. A gay, gala evening, an event in American theatre that I must remember to tell my grandchildren about.

News- Burns Mantle - all grand spoofing, adult, intelligent, observant and never coarse. But score is a bit strident and breezy for my taste, but I am a minority voter.

Graphic- Ed Sullivan- a brightly malicious and effectively satirical, smart, merry entertainment, novel and smartly groomed. If there is any disappointment it was in the Gershwin score. Lyrics are sprightly and exceedingly clever, but music is so limited by Gilbert & Sullivan type arrangement that he had to sacrifice tunes for meter to the disparagement of the score. In a season of musical successes the lack of good tunes is particularly noticeable.

Sun- Richard Lockridge- a musical comedy, tonic and hilarious. The most explosive kind of political satire, rushing, grotesque, and merciless, leaves US political habits strewn behind in its tattered fragments.

LATE NYC

NEWS &

VEWS



LATE NYC NEWS: A final agreement between Actors' Equity and League of NY Theatres has been reached without resorting to a three man arbitration board. All issues have been settled by the Jul 8 deadline date. \$1500 cutoff point on star salaries was compromised on producers' contributions to Equity pension fund. Arbitration team which was considered included Moss Hart, Brooks Atkinson, Walter Abel... The Queen and the Rebel by Ugo Betti adapted by Eugene Lion will be presented in the fall on Broadway by Marilyn Shaprio-Michael Bauche-Mark Schoenberg, who also have bought the film rights and plan to star Anna Magnani in the film... The Fantasticks has dropped its Sun matinee and is now playing 7 30 and 10 30 performances Fri and Sat eves... Theatre Guild planning to open four new plays within five fall weeks--Sweet and Sour by Florence Loewe and Caroline Francke Oct 25 at Ambassador with Menasha Skulnik, directed by George Konold... Invitation to a March by Arthur Laurents with Shelley Winters, Eileen Heckart, Jane Fonda, James MacArthur... The Unsinkable Molly Brown musical by Meredith Willson and book by Richard Morris Nov 3 at Broadway with Tammy Grimes, staged by Dore Schary... Leaven of Malice by Robertson Davies directed by Tyrone Guthrie Nov 30.

Cox and Box- Jan Hus 7/8. 2 mild pros filed for minor Gilbert & Sullivan presented by American Savoyards Company directed by Dorothy Raedler. Kupferberg, Herald Tribune, rated work with libretto by F.C. Burnad presented on a bill with Pirates of Penzance as having just enough lilt to the music and life in the words to make it a useful, interesting curtain raiser for more substantial Gilbertian fare. Aston, World Telegram & Sun, approved of the odd little moment, a stylized exchange of lines. Critic thoroughly enjoyed the main work of the evening, especially those chorus girls. He admits if he was 21 and a young millionaire, danged if he would not be at that stage door every 11 PM.

Meet Me in St Louis- Westbury, NY 7/7. Herridge, Post, recommended new adaptation of film version of Sally Benson memories of her childhood presented at Westbury, NY, Music Fair with songs by Hugh Martin and Ralph Blane and a new book by Benson, staged by Jed Horner with Barbara Sharma, Margaret Hamilton, Allen Frank as just fine for the younger generations, though the sophisticate the innocent family humor might be a sticky cornball. Drama editor noted also that under Horner's skillful tent staging there is plenty of bustling fun, but only passable singing talent.





GREEN  
ROOM  
DEPARTMENT



PROS & CONS BY TMK

**EDUCABLE CRITICS...** Critics are educable, all you have to do is to take the poor things by the hand and show them, explains Kerr, Herald Tribune. Daily drama critic agreed with recent Off Broadway program note by director-critic Harold Clurman (Nation) that it had taken the reviewers of US an unconscionably long time to get the special qualities of Anouilh through their thick heads. Productions of Thieves' Carnival staged by young Warren Enters at the Cherry Lane, who managed to understand the play before he invited the reviewers, and Clurman's direction of Waltz of the Toreadors opened the door, and the critics all went in like lambs. Vision on the part of directors who are capable of penetrating scripts even as they read them and of helping actors play them in such a way that the content will not be magnificently concealed must come before the critics' vision.

**COLUMN TIPS...** "Authorities" are investigating the Stagehands Union, 100 members have been questioned, whispers Wilson, Post... Cole Porter sought for words and music of adaptation of Voice of the Turtle, hears Walker, News... German production of The Tenth Man postponed until after Eichmann trial, reports Lyons, Post.

**ATKINSON DEPT...** Naming the Mansfield Theatre the Brooks Atkinson Theatre is a nice tribute to a genuine gentleman of the press, states O'Connor, Journal American... Former Times' critic suggestion that critics are too kind will come as a stunning surprise to players, producers and playwrights who have been clobbered by them, points out Winchell, Mirror. The contention that critics are too good is too good to be true.

**THEATRE MANNERS...** Borrowing of a stranger's opera glasses at the theatre if the person is not using them at the moment is rather "cheeky", but otherwise Emily Post, Mirror, can see that no great harm has been done.

**SECOND GUESSES...** Hit the Deck is a good selection for the Jones Beach outdoor show, even though its 1927 plot seems old fashioned even after a modernizing job, considers Chapman, News. The Youmans songs are some of the best the ill-fated young man ever wrote, the dancing by a crowd of boys and girls, is straight musical comedy, with everyone involved professional... Stratford, Ontario, Shakespearean Festival eighth's season, from every point of view, is its finest, raves Atkinson, Times. After eight years of work in one tradition, the Ontario festival company plays with the virtuosity of a symphony orchestra.

**2000 "3 PENNY"...** Three Penny Opera which opened Sept 20, 1954 at the Theatre de Lys and this week played its 2000 consecutive performance cost \$8,789 to produce and has taken in more than \$2 1/2 million at the box-office, Ross, Herald Tribune details. The producers think it would cost close to \$35,000 to produce today Off Broadway. The 21 roles have been played by 491 people, with Marion Selee and William Duell the only two who have been in the show continuously since the start. Reporter points out that this musical adaptation by Kurt Weill-Bertolt Brecht is the only Brecht work ever to have a success in this country.

**THEATRE IN ISRAEL...** Language problems plus cultural gaps make the potential audience for legitimate theatre in Israel sadly low, reports Rosenfeld, Herald Tribune. Countless immigrants do not know Hebrew well enough to enjoy the theatre, while those from the Afro-Asian world do not have the proper background to understand western theatre. The two repertory groups, Habima and the Chamber Theatre, each put on from two to four plays a week at their Tel Aviv center, while each has a second company on tour. Subsidies come from the city of Tel Aviv and America-Israel Cultural Foundation. As the critics have little influence with word of mouth being more important in determining a play's fate, the reviewers take their time in filing new play criticism.

Henry V production in Central Park is a lively, excellent revival at any price. NY Shakespeare Festival has seemingly spent every penny raised for a set of beautiful costumes, banners and uniforms to outfit the French and English courts and armies supporting the talented young leading players. Except for a certain over-reliance on the cleverly hidden microphones, every element is perfect, and it doesn't take an advanced state of nationalism to admit that the Joe Papp production is several times more interesting than the recent NY appearance of the Old Vic company in the Bard's history play.

Lincoln Center theatres will be equipped with transistor radios to aid the hard-of-hearing. This is not only good news to this particular group of forgotten playgoers, but it is equally good news to the fans of foreign-language theatre who were enthralled by the success of the translation-transistor setup at the Grand Kabuki appearance at the City Center. The basis for such a system will be built into the various theatres of the forthcoming project, and it will only take the necessary funds to provide enough transistors, plus the proper translators, to bring the enjoyments of the top theatre troupes of the world to both the City Center and the Lincoln Center theatres.

The diverse groups who have presented Brooks Atkinson lifetime passes to theatres and/or union meetings may have had the best of intentions, but it turns out they were pikers. Michael Myerberg in renaming the Mansfield Theatre in honor of the popular Times' reviewer may get a few nasty letters from the friends of actor Richard Mansfield, but he opened the path to what theatre honors can really mean. In an age of spectaculars who can even guess what the next honor might be!

The contention of the British actress Evelyn Laye that drama critics should be anonymous may work out for the London Times, but never for the NY Times. From the view of quote ads alone, it would be perfectly meaningless to say: "Best show on 45th St- says Anon."

Actors who find themselves in hits that run more than a year need vacations just like everyone else, and under Equity rules they get them. Stars, before the show goes into rehearsal, predict they are going to be associated with a hit and ask for, and get, from three to six weeks vacation. The custom in NY has been to close down the entire show for the period of the star's contracted vacation. An innovation, borrowed from the English, is being tried this year by two shows. Five Finger Exercise is continuing during Jessica Tandy's summer vacation with Judith Evelyn in the leading role, while La Plume de Ma Tante is continuing for the next eight week with Robert Clary subbing for director-star Robert Dhery. If the test is successful in these two instances it means that the summer visitor can see his favorite show, and that the actor, unable to find the summer show to match his enforced "vacation without pay" period, will get several week's more paid employment.

The way commuter service has been going recently on the New Haven RR, that early curtain next season had better start at 5 30 PM.

Theatre Fact Chart presents up-to-minute data on current business and critical reaction on current Broadway and Off Broadway shows. Top week-end prices and opening dates are listed.

SUBSCRIBERS ONLY may write or phone for any other specific critical data and/or for specific details of late NYC reviews and Out of Town tryout reviews.

"C"-Critical - figures refer to percentage of PRO votes filed by 7 NYC daily newspaper reviewers. PRO means show was recommended for entertaining and/or stimulating evening, not if critic predicted if show would be a commercial hit (earn back investment.)

"B"-Business- figures refer to percentage of gross ticket sales last week and indicates current availability of tickets. Figures that follow, all in thousands of dollars, are gross capacity (CAP) and corrected Variety estimates for gross business the past week and preceding weeks. Thus 100% B- Cap \$80--\$80 \$76 \$74 means show was a sellout the past week at \$80,000, the previous week's gross was \$76,000, etc

NOTE: X in Gross Figures Denotes Broadway dispute blackout- Jun 2-12

BEST MAN	236 W 45	100% C- 7 pro- 3 raves
Morocco \$7.50 3/1/60	CI 6-6230	100% B- Cap \$41--\$40 \$41 \$41 X \$41 \$41
BYE BYE BIRDIE	302 W 45	90% C- 1 Con- Times- rest all raves
Beck \$8.60 4/14/60	CI 6-6363	100% B- Cap \$58--\$58 \$58 \$58 X \$58 \$56
FIORIELLO!	235 W 44	100% C- 5 raves-Post. WTS milder book
Broadhurst \$9.40 11/23/59	CI 6-6699	100% B-Cap \$58--\$59 \$59 \$59 X \$59 \$59
FIVE FINGER EXERCISE	245 W 45	90% C- 1 Con- News- 5 raves
Music Box \$7.50 12/2/59	CI 6-4636	35% B- Cap \$40--\$14 \$13 \$14 X \$20 \$22
GYPSY	249 W 45	100% C- 7 pro- J Am milder book
Imperial \$9.40 5/21/59	CO 5-2412	Vacation-Re-Opens Aug 15.
LA PLUME	242 W 45	100% C- 6 raves- Times milder
Royale \$8.05 11/11/58	CI 5-5760	80% B- Cap \$45--\$33 \$36 \$33 X \$38 \$36
MIRACLE WORKER	137 W 48	100% C- 5 raves-Times, WTS milder
Playhouse \$7.50 10/19/59	CI 5-6060	100% B- Cap \$36--\$34 \$35 \$35 X \$36 \$36
MUSIC MAN	245 W 44	100% C- 6 raves- H Trib milder
Majestic \$8.05 12/19/57	CI 6-0730	70% B- Cap \$70--\$39 \$58 \$50 X \$47 \$47
MY FAIR LADY	235 W 51	100% C- 7 raves Play-News OK P Charl.
Hellinger \$8.05 3/15/56	PL 7-7064	75% B- Cap \$70--\$51 \$55 \$46 X \$58 \$56

SOUND OF MUSIC	205 W 46	90% C- 1 Con- H Trib- 3 raves
Lunt \$9.90 11/16/59	JU 6-5555	100% B- Cap \$76--\$76 \$76 \$76 X \$76 \$76
TAKE ME ALONG	225 W 44	90% C- 1 Con- Mirror-2 raves-New, WTS
Shubert \$9.40 10/29/59	CI 6-5910	Vacation- Resumes Aug 1
TENTH MAN	222 W 45	100% C- 7 pro- 2 raves-Times, News
Booth \$7.50 11/5/59	CI 6-5969	95% B- Cap \$32--\$26 \$28 \$27 X \$28
THURBER CARNIVAL	245 W 52	100% C- 6 raves-Mirror milder
ANTA \$7.50 2/26/60	CI 6-6270	AUG in Colo- Re-Opens Sept 1
TOYS IN ATTIC	141 W 44	100% C- 5 raves- Times, J Am milder
Hudson \$7.50 2/29/60	JU 6-2237	60% B- Cap \$40--\$24 \$28 \$30 X \$35 \$36
WEST SIDE STORY	1674 Bway	100% C- 7 pro on return of musical
W Garden \$8.05 4/27/60	CI 5-4878	55% B-Cap \$64--\$38 \$39 \$37 X \$43 \$43

#### LONDON OPENINGS

Man for All Seasons- Globe 7/1  
 Piccoli Theatre- Victoria Palladium 7/6

#### CD PROS & CONS

PROS: Best Man, Bye Bye Birdie, Fiorello, Five Finger Exercise, Gypsy  
 La Plume, Miracle Worker, Music Man, My Fair Lady,  
 Take Me Along, Thurber Carnival, Toys in Attic West Side Story

Balcony, Country Scandal, Ernest in Love, Fantasticks, Krapps Last Tape  
 Leave It To Jane, Little Mary Sunshine, 3 Penny Opera

CONS: Sound of Music, Tenth Man

Between 2 Thieves, La Ronde

#### OFF BROADWAY

BALCONY	159 Bleecker	3 Pro- Times, Post, WTS
Circle \$4.50 3/3/60	GR 3-4950	3 Con- H Trib, News, J Am
BETWEEN TWO THIEVES	64 & 1st Av	3 Pro- Times, J Am, WTS
York \$4.50 2/11/60	TR 9-4130	2 Con- H Trib, Post
CAMINO REAL	133-2nd Av	4 Pro- WTS & J Am raved
St Marks \$4.50 5/16/60	OR 4-3530	2 Con- Times, News- No Mirror
COUNTRY SCANDAL	131 W 13	6 Pro- No Mirror
G Mews \$3.90 5/5/60	GR 3-9800	Sat to Thur- No Fris
FANTASTICKS	181 Sullivan	5 Pro-
Sullivan \$4.60 5/3/60	OR 4-3838	1 Con- H Trib- No Mirror
HIT THE DECK	NYC Phone	7 Pro-
Jones Beach \$4.80 6/23/60	CA 1-1000	
JOHN BROWN'S BODY	115 MacDoug	4 Pro- Times, Post, J Am, WTS
Players \$3.90 6/21/60	AL 4-5076	1 Con- H Trib
KRAPPS LAST TAPE	133 MacDoug	6 Pro- No Mirror
Provinc \$4.50 1/14/60	GR 7-9894	
LA RONDE	110 E 59	1 Pro- WTS (rave)
T Marquee \$3.90 5/9/60	PL 3-2575	5 Con- All mild (No Mirror)
LEAVE IT TO JANE	99-7th Av S	5 Pro-
Sher Sq \$5 5/2/59	CH 2-9244	2 Con- H Trib, News
LITTLE MARY SUNSHINE	126-2nd Av	6 Pro- 4 raves-No Mirror
Orpheum \$4.95 11/18/59	OR 4-8140	
3 PENNY OPERA	121 Chris	3 Pro- Times, H Trib, Post
De Lys \$4.85 9/20/54	WA 4-8782	
LIVING REPERTORY	530-6th Av	Connection-5 con- 1 pro-Post 7/5/59
Living \$3.45	CH 2-4569	Theatre Chance-1 pro-Post-6/22/60
GILBERT & SULLIVAN REP.	331 E 74	Jul 14-July 17- Mikado Final Week
Jan Hus \$3.45	LE 5-6310	
SHAKESPEARE REP	NYC Phone	12th Nite-3 Pro-News, Mir, J Am-3Con
Stratford, Conn \$5.75	CA 6-6047	Tempest-5 Pro-1 Con-Trib-No Mir.

#### NYC THEATRE CALENDAR

Romeo & Juliet- Stratford, Ont 7/11	Plough & Stars-Phoenix 10/7
Dear Aunt Helen- Judson Hall 7/17	Sunrise in My Pocket-T Marquee 10/7
Program One- Gate 7/21	Nat Turner-Casa Galicia-10/7
Measure for Measure-C Park 7/24	
Medea- Jan Hus 7/25	
Antony & Cleopatra- Stratford, C 7/29	
Man and Superman- Jan Hus 8/16	Unsinkable Molly Brown-Bway 11/3
Taming of Shrew- Central Park 8/18	Come Away With Me- 11/8
	Period of Adjustment- Hayes 11/10
	Open Up Your Heart-11/10
	Camelot- W Garden 11/17
Overcoat ( Marceau)- C. Center 9/6	Advise & Consent-Cort 11/17
H. M. S. Pinafore-Phoenix 9/6	Little Moon of Alban-Longacre 11/28
When We Dead Awaken- 4th St 9/12	Do Re Mi-St James 11/7
World of Carl Sandberg- Miller 9/12	
Vintage '60- Atkinson- 9/12	
The Hostage- Cort 9/20	Critics Choice- 12/14
Valmouth- 9/21 (OH)	Wildcat- Alvin -12/15
The Idiot- Gate 9/25	
Irra La Douce- Plymouth 9/29	
Stanley Holloway Revue-Barrym 10/3	Love & Death- 1/15/61
Rape of the Belt- 10/5	
Becket- St James- 10/6	
Mike & Elaine Revue- Golden 10/8	
The Wall- Rose- 10/11	
Midgie Purvis- Lyceum 10/12	
Phinoceros- 10/12	
Tenderloin- 46th St 10/17	
Tony Somebody- 10/19	
General Seeger- 10/19	
Face of a Hero- O'Neill 10/22	
Sweet & Southern- Ambassador 10/25	
Invitation to a March- Music Box 10/26	
Laurette- Beck 10/27	



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